Insensible

Written by

Mark Ndlovu

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Ambulance sirens are heard coming from far away. CONNER, (17) lies unconscious and bloody in the middle of the road.

Not far from him is a car with a bloody, smashed wind shield.

An INJURED MAN is inside the car, not moving.

An Ambulance approaches the scene. Paramedics burst out towards David and the Injured Man.

They approach Conner and check his pulse. One of the paramedics stabilize Conner's neck. Eventually they decide his condition is critical.

They lay Conner on a stretcher and strap him tight- they rush him into the back of the ambulance. The doors shut and just then we-

CUT TO BLACK:

FROM THE BLACKNESS- SUPER:

INSENSIBLE

SUPER: TWO WEEKS LATER

The distraught voice of HELEN:

HELEN V.O What if he doesn't wake up?

CUT TO:

INT. HOSPITAL ROOM- MORNING

Conner, lying in a hospital bed, unconscious. Beside his bed, his Mother, Helen (40s). She is holding onto his hand, tearful. On the opposite side, MICHAEL (40s), Conner's Uncle.

> MICHAEL He'll wake up. He's a tough kid, your son.

HELEN (Frustrated) It's been two weeks. MICHAEL Have some faith, Helen.

HELEN Faith has nothing to do with this. He's never gonna' wake up.

MICHAEL

You shouldn't speak like that around him. There's a possibility he could hear us.

HELEN

I doubt he can hear us.

MICHAEL

But what if he can? Do you think he'll wake up if all he can hear is you and your negative attitude?

She realises he's right and looks at Conner. She grooms his hair and smiles.

HELEN No... You're right. I'm sorry.

INT. SAME- MORNING

Empty room. Conner, completely immobile. CLOSE ON Conner's eyes- they spring open. He looks around the room like a new born.

After some time he gently sits up, BED UNSEEN. He scans his body. It's completely unscathed.

Bravely, he slides off the bed and walks toward the window. He sighs in delight.

A voice is heard from outside the room- He looks over at the door and then down at himself, he realizes he is naked.

CONNER

Don't come in!

Conner awkwardly tries to find clothes- the door swings open- he uses his hands to cover himself up as best as he can.

CONNER

Wait!

He awkwardly stands there, embarrassed. The NURSE walks right past without even looking at him.

He doesn't track her as she walks past, he's too embarrassed. BED STILL UNSEEN.

CONNER (Turning to face her) ...Do you know where my clothes are?--

BED REVEAL: The nurse checks Conner's blood pressure. Conner is still in the bed. Eyes closed and oxygen mask on. Still unconscious.

His eyes widen as he approaches the bed.

CONNER What the hell?

He looks down at himself, shocked. Is that me?

He looks up at the nurse.

CONNER Nurse? (No response) Nurse, I'm right here.

The Nurse continues to do her job, ignoring Conner.

CONNER What the hell is going on?

EXT. HOSPITAL ENTRANCE- MORNING

Conner exits the automatic doors and weaves past oncoming people. He looks around and then notices a LITTLE BOY sat on a bench, playing on a portable games console.

He approaches the little boy.

CONNER

Hi.

No response. The little boy continues to play. Conner's smile drops. He looks around the place.

His eyes then have a strange attraction to the Little Boy's Console. Gently he smacks it out of the Boy's hands- It falls to the ground.

Completely oblivious to how it fell, the Little Boy helplessly cries. The LITTLE BOY'S MOTHER hurries over. She kneels in front of the little boy.

MOTHER What's wrong, Kyle? Did you drop your game?

The Little Boy nods while sniffling.

We RETURN to Conner, but he's not there.

Conner, panicking, rushes out to the road.

He steps in. As he crosses the road a Taxi rams straight into Conner's side which sends him rolling over the top of the car as it SCREECHES to a halt. He lands behind the car.

> TAXI DRIVER What the bloody hell was that? A dear?

The Taxi Driver peeks out the window. There is nothing behind the car. No blood. No dear.

TAXI DRIVER I'm getting too old for this.

He shakes his head and drives off.

On the road, Conner groans as he lays there staring up at the sky. He isn't harmed. Not a single cut, bruise or scratch. He groans as he struggles to get to his feet.

EXT. STREET- MORNING

Conner scampers down the street, panicking.

To a random stranger:

CONNER Can you see me? Please help?

He continues down the street, taking it all in.

CONNER

(Yelling) Please someone! I don't know what's happening to me! I'm right here! Why can't you see me?! Look!--

MAN VOICE O.S

Hey!

Conner turns around to see a Guy.

GUY (Smiling) Yeah you.

CONNER (Fingers his chest) Can you see me?

A JOGGING WOMAN passes straight through Conner, as though he's vapour, and towards the Man. They hug. They must of been old friends.

Conner notices a MAN IN BLACK standing in the distance looking at him. Conner takes no notice and proceeds along the street.

EXT. QUIET STREET/ANOTHER STREET- MORNING

Conner walks down the road, hood up and hands in pockets. Not far behind him is the Man In Black.

Conner looks back. The Man In Black is still tailing him. Conner walks a little faster and so does the man.

He reaches the end of the road and turns into another street. He sprints.

The Man In Black Sprint after him.

Conner, now at the end of the street turns into a more busy street.

EXT. BUSY STREET/ANOTHER STREET- CONTINUOUS

The Man In Black reaches the end of the path and turns into the other street. He proceeds down the road.

Conner runs through PASSING PEOPLE and into-

EXT. ALLEY/ BUSY STREET- CONTINUOUS

An alley. He presses up against a wall, panting. He peeks over into the busy street.

The Man In Black stops and looks around for Conner. He faces Conner's direction. Conner retreats. He waits and then peeks again.

The Man gives up searching. He pulls out a phone and leaves. Conner continues panting while looking down at the ground. EXT. OUTSIDE HELEN'S HOME- MORNING

Conner runs towards a house. An average family home. He notices there is no car in the driveway. He approaches the door and turns the handle.

INT. HELEN'S HOME , HALLWAY- CONTINUOUS

The door handle rattles.

EXT. OUTSIDE HELEN'S HOME- CONTINUOUS

Conner lifts up the mat and picks up a key. He unlocks the door and enters.

INT. CONNER'S HOME, DINING ROOM- MOMENTS LATER

FOCUS ON a Framed picture of HELEN, Conner's SISTER (14), and him. The door is heard shutting. Conner enters the room.

He looks around, something's different. He notices a pile of opened letters on the dining table. Most of are addressed to 'Helen Clarke'.

He picks one up and opens it. It's a REPOSSESSION ORDER for a car.

He drops the letter and picks up another one. It's a HOSPITAL BILL OF \$2660

Conner reads it, worriedly. He puts it back down. He sits on a chair, astounded.

He stays like this for a while.

He then notices begins to think.

INSERT FLASH CUT: Conner and three hooded guys, pointing guns at a Shop Keeper.

He decides and gets up.

EXT. OUTSIDE CONVENIENCE STORE- DAY

He approaches the doors and a WOMAN walks out. Before the door shuts Conner is already there to open it.

EXT. SAME- LATER

Conner clumsily stumbles out with something stuffed under his shirt and inside his pockets. He walks quickly.

A few dollars fall out from under his shirt.

He ignores them and continues down the street.

Some TEENAGE BOYS notice the fallen money.

TEENAGE BOY 1

No way.

TEENAGE BOY 2

What?

They hurry towards the money.

TEENAGE BOY 1 Look! Some money.

TEENAGE BOY 3

Sick!

They start scooping up the money.

CUT TO:

EXT. BACK OF CONVENIENCE STORE- DAY

Conner counts the money while sitting on the edge of a curb. He finishes counting.

CONNER One thousand three hundred dollars. (Sighs) I need more.

MONTAGE - ROBBERY

A) Conner runs into an alley with his pockets full. He rests against a wall and pulls out money from his pockets- he begins to count it, looking around for safety while he does so.

B) Conner's mother is sat in the living room reading a book on how to cope with stress. A knock is heard. She gets up and enters the hallway. She sees an envelope on the floor.

C) Another day. Conner runs into the same alley with a much larger bump under his shirt. From his shirt he pulls out a ruck sack. He opens the rucksack. It is full of money.

D) Morning. Conner's mother yawns as she heads down the stairs. She walks towards the kitchen but is distracted by a rucksack on the floor of the hallway. Curious, she approaches and opens it. She covers her mouth in shock.

END OF MONTAGE

SUPER: TWO MONTHS LATER

INT. HOSPITAL HALLWAY- DAY

Sobbing is heard from Conner's hospital room.

Conner slowly approaches the room.

CONNER'S MOTHER O.S (Sobbing) Conner, we miss you.

INT. HOSPITAL ROOM- CONTINUOUS

Conner, puzzled, enters the room as she sobs beside his bed. Holding onto his hand.

> CONNER'S MOTHER You're a strong boy. You're sister misses you. I miss you. I hope you can here me--

Conner approaches the side of the bed.

CONNER

(Insists) I *can* hear you.

CONNER'S MOTHER Because if you can. I need you to do one thing for me. I need you to wake up, Conner. Not for me and not for your sister. But for you. (Beat) The...the doctors and i we... we've decided... to turn you're life support off. (Beat) Tomorrow morning. I decided to tell because I need to motivate you. Wake up, Conner. Wake up before it's too late.

Conner slumps onto a chair, terrified.

CONNER (Long beat) I don't know how to. I wish I knew but I don't. Don't worry about me.

EXT. BRIDGE- NIGHT

Conner stands on the edge of a bridge. Cars drive past. No one can see him.

He shuts his eyes, ready to jump. He stays like this for a while until:

BANG! Conner turns around- It's the same Man In Black from before. He aims his pistol at Conner- Conner jumps- BANG! The man fires.

EXT. BELOW BRIDGE- CONTINUOUS

Conner lands flat on his back. There is no blood. He looks up at the point he jumped.

The Man In Black is seen peeking over the edge for a moment and then he disappears.

Conner collapses.

FADE TO:

INT. LIVING ROOM- NIGHT

CLOSE ON the face of a passed out Conner. SPLASH! Conner's face is drenched with water- His eyes spring open.

CLAIRE (18), drops a bucket on the floor.

CONNER What the hell?

She slides a chair opposite him.

After getting his sight back:

CONNER You can see me.

CLAIRE (Sitting down) Yes I can see you.

CONNER (Sitting up) But...but I'm dead. CLAIRE You're not dead.

CONNER How do you know?

CLAIRE Trust me, I know more about you than you do.

He leans in:

CONNER (Beat) Who are you?

She gets up and peers out of the window. Nothing is on the street outside

CLAIRE That doesn't matter right now. You haven't got much time.

She sits back down.

CONNER What do you mean I don't have much time? Time for what?

CLAIRE That man you saw at the bridge. He's one of many.

CONNER One of many what?

CLAIRE

Reapers.

Conner looks intrigued.

CLAIRE They feed on death.

CONNER I thought you said I'm not dead.

CLAIRE You will be. If you don't listen to me. CONNER

Wait, wait, wait, wait. So you know why I'm here? How this is happening?

CLAIRE

I'll get to that in a second. But these Reapers, they only come after you if you've done something really wrong.

CONNER

The man on the bridge. He chased me a few months ago. But That was before...

She checks the window again.

CLAIRE

Before what?

CONNER It doesn't matter.

CLAIRE

If you do anything illegal in the real world here, they'll hunt you. There's other people here going through exactly what you're going through.

Sits back down.

CONNER You mean there's other people here in this world that can see me?

CLAIRE Yes. I'm here aren't I?

Conner realises she's right.

CONNER Did this happen to you?

Claire ignores him.

CONNER So what's gonna' happen to me?

CLAIRE Whatever it is you did. You really shouldn't have done it. Through the gap in the curtains she spots some black SUV's pulling up.

CONNER What's wrong?

CLAIRE They're here. We need to go.

EXT. OUTSIDE CLAIRE'S HOUSE- CONTINUOUS

Three black SUV's approach the house and stop.

INT. SUV- CONTINUOUS

Four ARMED MEN leave the SUV.

INT. LIVING ROOM- NIGHT

Claire walks out the room. Conner still sitting, looks around, paranoid. He gets up and peers outside the window.

CONNER

Oh shi--

CLAIRE

Come on!

EXT. OUTSIDE CLAIRE'S HOUSE- CONTINUOUS

8 men in black, REAPERS, approach the house, they are clearly skilled, armed and dangerous.

The Lead Reaper signals everyone to wait. Cautiously, he proceeds towards the door.

INT. BACKYARD- CONTINUOUS

Claire leads Conner through the back yard.

CONNER (Whispering) Where are we going?

CLAIRE Just come on! EXT. OUTSIDE CLAIRE'S HOUSE- CONTINUOUS

The Lead Reaper kicks the door down-

INT. CLAIRE'S HALLWAY- CONTINUOUS

And enters the house, aims his gun left and right:

REAPER 1 Conner! We don't wanna hurt you!

FOLLOWED BY THE REST OF THE MEN WHO RAID THE LIVING ROOM, DINING ROOM AND STORM THE STAIRS.

Reaper 2 approaches Reaper 1.

REAPER 2 He's gone, Sir.

SIR How the hell did he know we where coming?

EXT. OUTSIDE CLAIRE'S HOUSE- CONTINUOUS

Claire and Conner sneak behind one of the SUV's. She pulls out a tracker and sticks it under the car.

CONNER What's that?

CLAIRE

A tracker.

CONNER What do we need a tracker for?

CLAIRE

You'll see.

EXT. OUTSIDE CLAIRE'S HOUSE- LATER

SIR and The Reapers retreat. Sir approaches the SUV and enters the drivers seat-

INT. SUV- CONTINUOUS

Reapers are sat it the back.

REAPER 4 What do we do now, Sir?

Sir turns to him.

SIR

We let him come to us, of course.

The Reaper smiles.

He turns on the ignition and-

EXT. OUTSIDE CLAIRE'S HOUSE- CONTINUOUS

Begins to drive. Along with the rest of the SUV's.

INT. SAME- CONTINUOUS

Claire and Conner are hiding behind a bush.

CONNER Are we gonna' follow them?

CLAIRE Yeah. You have to.

She gets up.

CONNER Wait, why?

CUT TO:

INT/EXT. CAR/HIGHWAY- NIGHT

Claire drives along the highway with Conner in the passenger seat.

Silence. After a while:

CONNER Thank you. For helping me on the bridge.

CLAIRE I didn't save you.

Conner looks at her.

CLAIRE You can't get hurt or kill yourself here. That's why you didn't die when you jumped.

Conner gulps.

CONNER What will happen when we get there?

CLAIRE You have a switch. Live or die.

CONNER

A switch?

CLAIRE

Yes.

CONNER If they've got the switch, why don't they just kill me with that?

CLAIRE They can't. It's locked. The only way they can flip it is if you choose to die.

Conner looks down at the ground, taking it in.

CONNER How will I reach it? Surely they're going to be guarding it?

CLAIRE We'll see when we get there.

CONNER (Beat) How much longer?

CLAIRE They haven't stopped yet so I'm guessing a few more miles.

Conner relaxes into his seat. He shuts his eyes.

INT. CORNER SHOP- FLASHBACK

Conner enters the store, hooded, with his buddy CRAIG, hooded and his other buddy JOE, also hooded.

Each of them carrying pistols. Conner approaches the till, pointing the gun at the Shop Keeper.

CONNER Open the till!

Panicking, the Shop Keeper stutters.

JOE Hurry up and open the till.

SHOP KEEPER Please my friend you can't do this to me.

CONNER Open the till or I swear to god I'll shoot you. Do you understand?

SHOPKEEPER (Opening the till) Yes, yes, yes. I'm sorry my friend.

CONNER Don't worry about being sorry just open the till.

At the back of the store two men exit the storage room and pull out guns. They aim at Conner, Craig and Joe.

The shop keeper notices them and takes cover- the men begin firing.

They duck.

JOE Let's go man!

They head for the exit. Craig is gunned down- Head shot. As conner exits he turns around and sees Craig's lifeless corpse on the ground.

EXT. OUTSIDE CORNER STORE- CONTINUOUS

He calls for Joe who is running.

CONNER Craig's been hit!

JOE And you're gonna' get hit if you don't hurry up! come on!

Reluctantly, Conner runs, panting, and we-

CUT TO:

17.

INT/EXT. CAR/ MIDDLE OF NOWHERE- MORNING

Conner's eyes spring open. He sits up- looks around. The car is empty.

CONNER

Claire?

He slowly gets out the car. He's in the middle of nowhere.

CONNER (Shouting) Claire!

No response. He crawls back into the car and looks at the time. The time reads '10:33'.

He crawls back out the car and gets up, this time facing the other way.

Ahead of him, A massive building. Completely out of place. Dwarfing Conner.

INT. RECEPTION, MASSIVE BUILDING- MORNING

Conner slowly enters through the front entrance. An empty reception. He walks forwards slowly. The door swings behind him and BANG! The slam is a deafening gun shot.

On 'BANG!' We-

CUT TO:

EXT. ALLEY- FLASHBACK

Conner sprints down the alley with Joe not far behind. Joe stops, out of breath.

JOE Wait!... Wait.

Conner stops and returns to Joe.

CONNER This is all your fault! This never would of happened if you hadn't of--

JOE Wait hold on, this is just as much your fault as it is mine. Don't play that innocent crap with me. CONNER I <u>am</u> innocent. Craig is dead because of you!

JOE Don't say that!

CONNER Because of you and your gambling addiction!

JOE And how about you huh? Your Mom gambles?!--

CONNER Don't you mention my Mom--

JOE She was in deep with the sharks. And you thought you could rob some money to pull her back afloat... Your Mom is a mess!

Conner grabs Joe up a wall and beats his upper body a few times- Joe, clearly much stronger, tackles Conner to the ground and repeatedly strikes him in the face.

After a deadly amount of strikes, Joe stops. Not because of exhaustion, but because if he carries on, Conner's face might fall off.

Joe gets up and faces away from Conner. Conner gets up and tries as best he can to run.

JOE Look, I'm sorry all right? (Turning to face Conner) I didn't mean to--

He notices conner escaping.

CONNER (Angry) Conner!!

Joe chases him. He catches up to him and tackles him onto his stomach. He turns Conner onto his back:

JOE What the hell are you doing!? Where friends!

Strikes Conner's face-

Where freakin' friends man!

Strikes it again-Don't do that!

Out of breath, Joe stops and rests his forehead on Conners chest

BANG! Joe stops. He then collapses beside Conner. He's been shot in the stomach.

Conner looks up at the sky, Joe's blood staining his hoody.

He gets up and runs.

EXT. STREET- FLASH BACK

He reaches the edge of the side walk- carelessly looks left and right and steps in- a car rams into Conner's side. Conner flies into the wind shield and as the car halts, rolls onto the floor.

He lies there, eyes closed, unconscious.

INT. RECEPTION, MASSIVE BUILDING- MORNING

Continuing from before the flashback, conner steps forwards. Sir, walks out from a room. Conner looks at him.

> SIR Hello Conner.

CONNER What have you done with Claire?

SIR Claire is fine, Conner. But I need you to come with me--

CONNER No. Give me my choice back!

SIR You lost your choices as soon as you entered this realm.

CONNER (Tearful) Why?! I didn't choose to be here!

SIR Why did you steal the money, Conner? This wouldn't be happening if you'd just behaved. CONNER

No one can see me! I am invisible.

SIR

But you are not invincible. You think just because no one can see you, you can do whatever you like. (Steps forwards) No. See, you had a choice. And you made it. Now you have to come with me.

CONNER I'm not going anywhere near you. Where is Claire?! What have you done with her?! (Calling out) Claire!

SIR I'm afraid she can't hear you.

CONNER I want to see her.

SIR

Sure. (Steps forwards) Just come with me, Conner.

CONNER No. I said I'm not coming anywhere near you.

Reapers suddenly surround Conner. Coming from all angles. All of them aiming machine guns at him.

He puts his hands up.

SIR You don't have a choice.

INT. INTERROGATION ROOM- DAY

Conner, slumps onto a chair. Sir slams a thick portfolio onto the table. Conner looks at the portfolio, not intimidated.

> SIR You want a choice?

Sits.

I'll give you a choice.

CONNER

Why do you need my permission. Why don't you just shoot me.

SIR

We need your permission. It's your life isn't it? If I shot you you would simply wake up, because your switch is currently on 'Live'.

CONNER

What's stopping me from shooting myself right now. I would wake up wouldn't I?.

SIR

Not exactly. Firstly you can't because you're in cuffs. Secondly, If you kill yourself, you automatically die. Becoming a ghost. You would exist only to pull chairs from under people as they sit down.

CONNER I'm already a ghost.

SIR

Yes. Giving your circumstances I already consider you a goner. That's one thing we both agree on.

CONNER

I'm not going to die. I don't deserve to.

SIR

How about your little friend Craig? How old was he again?

Conner is clearly affected by this statement. Did he deserve to die?

CONNER

That wasn't my fault. I am innocent of that.

SIR Tell me. Do you feel innocent?

CONNER (Beat) It wasn't my fault--

SIR (Yelling) Oh don't give me those lies! It was just as much your fault as it was Joe's! And you killed both of them didn't you?! Conner doesn't reply. SIR Hmm? You killed Craig and you killed Joe!! (Smacks table) You did didn't you! CONNER All right, all right! It was my fault. Is that what you want to hear? Sir places a switch onto the table. The switch reads 'Live' and 'Die'. Conner looks at the switch. SIR No. I want to hear you say 'Die'. What's it going to be, Conner? CONNER (Beat) I'm gonna' choose to live--SLAM! SLAM! SLAM! Slamming his hands against the table. SIR (Frustrated) You're still not getting it. You have to choose 'die'. We won't let you live. Do you understand? He pushes the switch closer to Conner. SIR What's it gonna' be, buddy? CONNER I told you already. I'm not dying. Not today. And not because you said so. It's my choice. Sir sighs and gets up. SIR You've made a huge mistake, Conner. (To Reapers)

22.

Two Reapers enter with Claire, battered and bruised.

CONNER You son of a bitch!

Sir thumps him in his stomach. He collapses to the floor, hacking and coughing in pain.

Sir approaches Claire and strikes her across the face. She spits blood.

He returns to Conner and holds him up, pushes him against the wall.

SIR If you don't die, she will die.

CLAIRE Don't do it Conner.

SIR Shut up. You stupid--

Conner head butts Sir- dashes for the switch. He grabs it-Claire grabs a gun from one the Reapers beside her and fires it at both the Reapers- They drop dead.

Conner punches Sir across the face- They both run out the room.

INT. HALLWAY- CONTINUOUS

They sprint down the hallway, looking for an exit. They bust through some double doors.

INT. STAIRWELL- CONTINUOUS

They stop.

CONNER Up or down?

CLAIRE

Up.

They sprint up the stairs.

Not far up, a group of Reapers are rushing down after them.

CLAIRE Down, down, down.

They run down the stairwell.

EXT.OUTSIDE MASSIVE BUILDING- LATER

They storm out the doors. The car is seen in the distance. They run after it.

EXT. PARKING LOT, MIDDLE OF NOWHERE- CONTINUOUS

They run and run as fast as they can. They are near the car.

Sir and a group of Reapers exit the doors.

SIR Don't shoot them! Only shoot the girl.

INT. CAR- CONTINUOUS

They enter the car. Claire in the driving seat. The Reapers are getting close.

Claire turns on the ignition and rams the pedal. The tyres SCREECH and the car speeds off-

INT/EXT. CAR/ ROAD IN MIDDLE OF NOWHERE- CONTINUOUS

And into the road. Conner looks back.

CONNER They're not following us.

CLAIRE

Good.

Conner inspects the switch.

CLAIRE Be careful with that.

CONNER Can't I just flip it to 'live' right now? All of this would be over.

CLAIRE

You could.

Conner looks excited. But he stops and looks at Claire.

CONNER Why are you helping me?

CLAIRE (Beat) I need to. If I don't help you, I'll die.

CONNER

How?

CLAIRE Do something good while you're here and you might get a shot at living again.

CONNER So you're in a coma as well?

She nods.

CONNER

How long?

CLAIRE

Six months.

CONNER

Six months?! Jesus Christ. I've been in a coma for two months and my Mom's already turning my machine off.

CLAIRE

When?

CONNER (Realizing) This morning.

He looks at the time in the car which reads '12:08'.

CONNER She should have done it already.

CLAIRE You think maybe she's changed her mind?

CONNER

I don't know.

INT. LIVING ROOM , HELEN'S HOUSE- MORNING

The phone rings. The caller id is 'Doctor Woodhouse'.

Blood drips from a female hand. PAN UP to reveal Conner's Mother lying on the couch with a hole in her head. She's been shot.

The phone continues to ring.

INT/EXT. CAR/ ROAD IN MIDDLE OF NOWHERE- DAY

The car proceeds down the road. Conner is gazing out of the window as Claire drives.

CLAIRE How did you end up in your coma?

We see Conner.

INSERT FLASH CUT: Craig's lifeless corpse on the floor of the corner shop.

CONNER I was hit by a car. How about you?

CLAIRE (Beat) I can't remember. It was so long ago.

CONNER

How can you not remember? I remember it like it was yesterday.

CLAIRE I'm not from here you know.

CONNER You're not? Where are you from?

CLAIRE

New York.

CONNER That's a long way from here. How did you get all the way here?

CLAIRE I flew. I was trying to get away from them. CONNER

The Reapers?

CLAIRE No... My parents.

CONNER Your parents? Why where you trying to get away from your parents?

CLAIRE Lets just say they weren't the most caring of carers.

Conner is beginning to find out more about Claire. He looks out his window, downhearted.

They continue along the road, surrounded by desert.

EXT. SAME- MUCH FURTHER DOWN THE ROAD

Conner is now the one driving. Claire is fast asleep.

INT. CLAIRE'S ROOM- FLASHBACK

Claire is sitting on her bed with headphones on reading a book, happy.

Disturbing FEMALE SCREAMING can be heard coming from from outside the room.

FEMALE VOICE (Screaming) Claire!! Claire!!!--

Bang !! The screaming stops.

Muffled MALE YELLING is also heard. Clearly there is more than one male.

ANOTHER BANG! Claire removes her earphones. She notices the disturbing noise. She quickly shuts the book, gets up and hides in the wardrobe.

The noise stops.

Footsteps are heard coming up the stairs, THUD. THUD. THUD. THUD. THUD.

A shadow underneath the door.

INT. WARDROBE-CONTINUOUS

Claire breathes hard. The door is heard opening. She quietens her breathing.

Through the gap in the wardrobe a MAN IN A LEATHER JACKET is seen. That's all we can see right now.

He Walks around the room. He is about to leave but then Claire moves slightly, causing a hanger to fall- Claire holds her mouth.

The man turns around. He slowly approaches the wardrobe and-The doors swing open. The Man is holding a bloody hammer.

Claire collapses and sobs.

MAN IN LEATHER JACKET Hello, beautiful.

CUT TO:

INT/EXT. CAR/ ROAD IN MIDDLE OF NOWHERE- DAY

Claire wakes, breathing hard, Conner looks at her.

CONNER Are you all right?

CLAIRE

Yes. Yes.

CONNER You sure?

CLAIRE Let me drive.

CONNER

What?

CLAIRE Let me drive!

CONNER Okay, okay.

Conner stops the car. They both get out. He looks out into the desert.

CONNER Where are we even going anyway?

Claire walks round.

CLAIRE You need to make your decision, and then we need to hide the switch.

CONNER We could bury it? Look around where in the middle of nowhere.

CLAIRE Yeah we could.

CONNER Are you sure you're all right?

CLAIRE Yeah. I'm fine.

She takes the switch. Lets go.

Claire looks around.

EXT. DESERT FIELD- NIGHT

Conner and Claire walk amongst the wilderness. The car which is now a speck can be seen very far behind.

> CONNER (Knackered) Remind me again why we didn't just drive here?

> > CLAIRE

So that there's no going back.

Conner looks back.

CONNER You think the're following us?

CLAIRE Maybe. If they are they're probably too late.

CONNER Let's get digging then.

CLAIRE We don't have any shovels.

CONNER No ones gonna' find it out here. Lets just dig a small hole with our hands. Where?

CONNER (Points to a spot on the ground)

Here

He kneels on the spot and starts digging a hole with his hands.

He finishes. A small hole has been dug.

CONNER Hand me the switch.

Claire holds onto it. (Turning to face her) Claire? Hand me the switch.

> CLAIRE (Tearful) What am I gonna' do when you're gone.

> > CONNER

What?

CLAIRE You're just gonna' leave me here? With them?

CONNER We'll figure something out. But please, hand me my switch.

CLAIRE Figure something out? You mean you'll flip the switch to 'live' and disappear. That's what you mean when you say 'We'll figure something out'. What about me?

CONNER Claire, please don't do this.

Claire pulls a pistol and points it at the switch.

CONNER You can't do this. Not after everything we've been through. You just can't. CLAIRE Why not? I don't love you? I barely know you.

CONNER You even said. 'Trust me, I know more about you than you do'.

CLAIRE That's because I've been through what was happening to you.

CONNER No. You chose to help me. And now look where you've gotten me. And I am really grateful, Claire. Please don't ruin everything. Don't let it all be for nothing.

Claire puts the gun down- Conner steps forward- BANG! Claire shoots the ground.

CLAIRE

Back off!

CONNER

Easy.

She points the gun at Conner. Conner puts his hands up.

CONNER Don't do this Claire. This isn't you.

CLAIRE

(Beat) I'm sorry Conner--

BANG- She is shot in the leg- She falls to the floor.

Conner, puzzled looks to his right- Sir is walking towards the switch with his gun aimed at Conner.

A group of Reapers observe in the distance. Claire begins crawling away.

SIR Don't you move, Conner! Don't you move.

CONNER You really can't get enough of me can you?

Conner steps forward.

SIR Don't move or I will shoot you!

CONNER You can't shoot me. I'd wake up remember?

Sir grins and then they both race for the switch.

They reach they collapse beside each other. Conner has a grip on the switch.

Sir, grimacing, pulls on Conner's wrist, trying to reach for it.

Sir pulls out a knife and stabs Conner in the hip.

CONNER

AAAHH!!

Conner lets go of the switch- Sir grabs it and gets up. He scurries to Claire who is still crawling away and grabs her by the hair. He puts the gun to her head.

> SIR Say you'll die!

> > CONNER

(In agony)

No!

SIR Say it or I shoot her!

Conner doesn't respond. Sir shoots Claire's other leg- She screams in pain.

CONNER

Stop! Stop!

Conner slowly gets up.

CONNER I'll die. Just don't hurt her any more.

CLAIRE Conner, you don't have to do this.

SIR Shut up! (To Conner) So you choose to die? CONNER Yes. I choose to die. (Spreads his arms) Kill me.

SIR Very well then. (Nods at The reapers) If that is what you wish.

Sir readies his thumb on the switch. He flips it to 'Die'

Conner launches the knife at Sir- CRK!- Head shot- Sir drops to the ground.

The Reapers aim their machine guns as Conner rushes to the switch.

Conner dives- The Reapers start firing- Conner grabs hold of the switch while being blasted and pierced with bullets- He flips the switch to 'Live'

The rounds continue to fire and echo through the desert.

Conner lies there, dead, within a pool of his own blood.

EXT. HOSPITAL ENTRANCE- DAY

A normal hospital entrance.

Suddenly disturbed by three black SUV's which speed up to the entrance and abruptly park with a screech.

Patients and pedestrians watch as Reapers exit the SUVs and rush past.

The Reapers don't communicate with anyone. They are here for a purpose. They are after something.

They all rush into the hospital.

INT. HOSPITAL STAIRWELL- LATER

The reapers storm up the stairs, determined to find whatever it is they are looking for.

They bust through some doors-

INT. HOSPITAL HALLWAY-CONTINUOUS

And into a hallway. They pass doctors and patients. Some watch in fear, some in shock.

Carefully they approach a door. They wait a second- they bust in through the door.

INT. HOSPITAL ROOM- CONTINUOUS

The lead Reaper aims his gun around the room. It is Conner's room. He is not there.

He sighs and lowers his gun.

REAPER Chief I think he's gone--

CHIEF You think I can't see that?!

Chief throws his glasses to the ground in frustration.

INT/EXT. SUV/ROAD- DAY

Conner proceeds down the road. laughing.

He laughs with a tinge of sorrow and at the same time relief. As he laughs we-

CUT TO BLACK:

FROM THE BLACKNESS:

INSENSIBLE

CREDITS.

END OF SHORT.